



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

Mus 693
13.615

A LEGEND OF GRANADA
Cantata

FOR FOUR-PART CHORUS OF WOMEN'S VOICES
WITH BARITONE AND SOPRANO SOLI AND
ORCHESTRAL ACCOMPANIMENT

Words by
ETHEL WATTS MUMFORD

Music by
HENRY HADLEY

Op. 45



VOCAL SCORE 60 CENTS NET



NEW YORK : G. SCHIRMER

Mus 693.13.615

From the library of
Richard Aldrich



THE MUSIC LIBRARY
OF THE
HARVARD COLLEGE
LIBRARY

[illegible]

23233

PRINTED
IN
U.S.A.

34-7
1/31

A LEGEND OF GRANADA

Cantata

FOR FOUR-PART CHORUS OF WOMEN'S VOICES
WITH BARITONE AND SOPRANO SOLI AND
ORCHESTRAL ACCOMPANIMENT

Words by

ETHEL WATTS MUMFORD

Music by

HENRY HADLEY

Op. 45



VOCAL SCORE 60 CENTS NET



NEW YORK : G. SCHIRMER

Mw 693.13.615

NOTICE

THE COPYING OF EITHER THE SEPARATE PARTS OR OF THE ENTIRE COMPOSITION BY ANY PROCESS WHATSOEVER IS FORBIDDEN AND SUBJECT TO THE PENALTIES PROVIDED UNDER SECTION 4965 OF THE COPYRIGHT LAW.

RIGHTS OF PERFORMANCE CAN ONLY BE SECURED BY THE PURCHASE OF A COPY OF THIS SCORE BY EACH AND EVERY SINGER TAKING PART.

HARVARD UNIVERSITY

FEB 13 1959

EDA KUHN LOEB MUSIC LIBRARY

549-550

A Legend of Granada.

(Women's Voices with Baritone and Soprano Soli.)

Ethel Watts Mumford.

Henry Hadley. Op. 45.

Allegro con fuoco.

Piano.

SOPRANO I.
Down the lone-ly passes Come the black bulls stamping,

SOPRANO II.
Down the lone-ly passes Come the black bulls stamping,

ALTO I.
Down the lone-ly passes Come the black bulls stamping,

ALTO II.
Down the lone-ly passes Come the black bulls stamping,

p

Hear their hurried tramp - ing, hear their hurried tramp - ing.
 Hear their hurried tramp - ing, hear their hurried tramp - ing.
 Hear their hurried tramp - ing, hear their hurried tramp - ing.
 Hear their hurried tramp - ing, hear their hurried tramp - ing.

17612

gay, *ff.* Bright - 'ning all the road - way, Echoes laugh - ing

gay, *ff.* Bright - 'ning all the road - way, Echoes laughing

gay, *ff.* Bright - 'ning all the road - way, Echoes laughing

gay, *ff.* Bright - 'ning all the road - way, Echoes laughing

af - ter.

af - ter.

af - ter.

af - ter.

p There rides great Her - nan - dez, Hand - some, brave and

p There rides great Her - nan - dez, Hand - some, brave and

p There rides great Her - nan - dez, Hand - some, brave and

p There rides great Her - nan - dez, Hand - some, brave and

strong; He whom Spain ap-plaud-ed, Ev-'ry bull-ring laud-ed,

strong; He whom Spain ap-plaud-ed, Ev-'ry bull-ring laud-ed,

strong; He whom Spain ap-plaud-ed, Ev-'ry bull-ring laud-ed,

strong; He whom Spain ap-plaud-ed, Ev-'ry bull-ring laud-ed,

cresc. Rides the hills a - long. Be - hind them storm-winds

cresc. Rides the hills a - long. Be - hind them storm-winds

cresc. Rides the hills a - long. Be - hind them storm-winds

cresc. Rides the hills a - long. Be - hind them storm-winds

cresc. Rides the hills a - long. Be - hind them storm-winds

animato ga - ther, All the moon-light cloud - ing, But lo! a light shines

animato ga - ther, All the moon-light cloud - ing, But lo! a light shines

animato ga - ther, All the moon-light cloud - ing, But lo! a light shines

animato ga - ther, All the moon-light cloud - ing, But lo! a light shines

animato

bright A - cross the threat'ning night, A - cross the low clouds

bright A - cross the threat'ning night, A - cross the low clouds

bright A - cross the threat'ning night, A - cross the low clouds

bright A - cross the threat'ning night, A - cross the low clouds

mf shrouding. It is the house of Jo - sé, *f* It is the fes - tive Inn. —

mf shrouding. It is the house of Jo - sé, *f* It is the fes - tive Inn. —

mf shrouding. It is the house of Jo - sé, *f* It is the fes - tive Inn. —

mf shrouding. It is the house of Jo - sé, *f* It is the fes - tive Inn. —

mf Voic - es sweet and light, That drift a - cross the night, Tell of the dance —

mf Voic - es sweet and light, That drift a - cross the night, Tell of the dance —

mf Voic - es sweet and light, That drift a - cross the night, Tell of the dance —

mf Voic - es sweet and light, That drift a - cross the night, Tell of the dance —

with - in.

with - in.

with - in.

with - in.

ff

Allegretto grazioso.

Allegretto grazioso.

mf

p

p

p O - hé, o - hé, vac-que - - ros! Come tar - ry

O - hé, o - hé, vac-que - - ros! Come tar - ry

p O - hé, o - hé, vac-que - - ros! Come tar - ry

O - hé, o - hé, vac-que - - ros! Come tar - ry

O - hé, o - hé, vac-que - - ros! Come tar - ry

here a - while, In old Jo - sé's po - sa - - da Is

here a - while, In old Jo - sé's po - sa - - da Is

here a - while, In old Jo - sé's po - sa - - da Is

here a - while, In old Jo - sé's po - sa - - da Is

laughter with - out guile. O - hé, o -

laughter with - out guile. O - hé, o -

laughter with - out guile. O - hé, o -

laughter with - out guile. O - hé, o -

hé, vac-que - - ros! Take shel-ter from the storm, In

hé, vac-que - - ros! Take shel-ter from the storm, In

O - hé, o - hé, Take shel - - ter from - the storm.

O - hé, o - hé, Take shel - - ter from - the storm.

old Jo - sé's po - sa - - da Is wine and wel - come

old Jo - sé's po - sa - - da Is wine and wel - come

Now here is wine and wel - - come

Now here is wine and wel - - come

warm. *rit.* *f u tempo* O - hé! the bulls fear thun -

warm. *rit.* *f u tempo* O - hé! the bulls fear thun -

warm. *rit.* *f u tempo* O - hé! the bulls fear thun -

warm. *rit.* *f u tempo* O - hé! the bulls fear thun -

der, Jo - sé's cor - rals are strong; Come join us,

der, Jo - sé's cor - rals are strong; Come join us,

der, Jo - sé's cor - rals are strong; Come join us,

der, Jo - sé's cor - rals are strong; Come join us,

brave vac - que - - - ros, In wine and dance

brave vac - que - - - ros, In wine and dance

brave vac - que - - - ros, In wine and dance

brave vac - que - - - ros, In wine and dance

ff

and song! —

and song! —

and song! —

and song! —

marc.

mf

dim.

p

Meno mosso.

Oh come, oh come, Her - nan - dez, Our *Man - uel Al -

Oh come, oh come, Her - nan - dez, Our *Man - uel Al -

Oh come, oh come, Her - nan - dez, Our *Man - uel Al -

Oh come, oh come, Her - nan - dez, Our *Man - uel Al -

Meno mosso.

(unaccomp.) *P*

mf *cresc.*

lé, ——— O doff thy cloak, Her - nan - - dez, And drink our

lé, ——— O doff thy cloak, Her - nan - - dez, And drink,

lé, ——— O doff thy cloak, Her - nan - - dez, And drink,

lé, ——— O doff thy cloak, Her - nan - - dez, And drink,

mf *cresc.*

wine and stay, ——— and drink our wine, ———

and drink our wine ——— and stay, ———

and drink our wine ——— and stay, ———

and drink our wine ——— and stay, ———

p *rit.* *a tempo*
 drink and stay.
p *rit.* *a tempo*
 and drink our wine and stay.
p *rit.* *a tempo*
 and drink our wine and stay.
p *rit.* *a tempo*
 and drink our wine and stay.

p *rit.* (orch.) *mf* *a tempo*

Hernandez. *mf*
 Oh

p *rit.*

Tempo di Bolero.

fair - est Se - ño - ri - tas, I may not rest or stay, A -

mf

far in old Gra - na - da One will not brook de - lay.

p
She waits for me, Con - chi - ta, She waits, my promised bride, With

sighs and tears of lone - li - ness, Till I am by her side. Then

cresc.
fare you well, don - zel - las, The night may have a - larms, But

rall. *f*
I must forth up - on the way That leads to my love's

a tempo

arms.

a tempo

ff

marcato

ritard.

Meno mosso SOPRANO I.
A - las, a - las! Yet heed, we pray,

Meno mosso SOPRANO II.
A - las, a - las! Yet heed, we pray,

Meno mosso ALTO I.
A - las, a - las! Yet heed, we pray,

Meno mosso ALTO II.
A - las, a - las! Yet heed, we pray,

Meno mosso

pp

If from the Moor-ish tow'r on high One

If from the Moor-ish tow'r on high One

If from the Moor-ish tow'r on high One

If from the Moor-ish tow'r on high One

pp

calls to thee with bit - ter cry, Oh cross thyself, and

calls to thee with bit - ter cry, and

calls to thee with bit - ter cry, and

calls to thee with bit - ter cry, and

espress.

go not nigh! Oh cross thy-self, go not nigh!

go not nigh! and go not nigh!

go not nigh, not nigh! and go not nigh, not nigh!

go not nigh, not nigh! and go not nigh, not nigh!

mf

'Tis well to witch-craft fear; — God keep thee, cav - a -

mf

'Tis well to witch-craft fear; — God keep thee, cav - a -

mf

'Tis well to witch-craft fear; — God keep thee, cav - a -

mf

'Tis well to witch-craft fear; — God keep thee, cav - a -

unaccomp.

Allegro con moto.

lier! Forth in-to the night he

lier! Forth in-to the night he

lier! Forth in-to the night he

lier! Forth in-to the night he

Allegro con moto.

fares, Dark and wild and lone,

fares, Dark and wild and lone,

fares, Dark and wild and lone,

fares, Dark and wild and lone,

Sud-den winds call in the pass - es,
 Sud-den winds call in the pass - es,
 Sud-den winds call in the pass - es, Dy - ing to a
 Sud-den winds call in the pass - es, Dy - ing to a

Shapes of shad-ow, ghosts of sounds,
 Shapes of shad-ow, ghosts of sounds,
 moan;
 Shapes of shad-ow, ghosts of sounds,
 moan;
 Shapes of shad-ow, ghosts of sounds,

El-fin fin-ger-tips: Still the A - ve Ma -
 El-fin fin-ger-tips: Still the A - ve Ma -
 El-fin fin-ger-tips: Still the A - ve Ma -
 El-fin fin-ger-tips: Still the A - ve Ma -
 (unaccomp.)

ri - a Ris - es *f*

ri - a Ris - es

ri - a Ris - es

ri - a Ris - es

ri - a Ris - es

(unaccomp.)

to his lips.

to his lips.

to his lips.

to his lips.

to his lips.

Then a flash *cresc.* of light, Where

Then a flash *cresc.* of light,

Then a flash *cresc.* of light,

Then a flash of light,

cresc.

the black clouds low'r, Loud *cresc.* and
 Where the black clouds low'r, Loud *cresc.* and
 Where the black clouds low'r, Loud *cresc.* and
 Where the black clouds low'r, Loud and

clear and high Comes a
 clear and high Comes a
 clear and high Comes a
 clear and high Comes a

cry, a fright - - - ened cry:
 cry, a fright - - - ened cry:
 cry, a fright - - - ened cry:
 cry, a fright - - - ened cry:

Measures 1-4 of the musical score. The piano part features a complex, flowing melody in the right hand with many beamed sixteenth and thirty-second notes, while the left hand provides a steady bass line. The voice part consists of four staves, all of which are empty, indicating that the vocal line begins in a later measure.

Voice.

ff

"Help me, in Al-lah's name!"

Measures 5-8 of the musical score. The voice part begins with the lyrics "Help me, in Al-lah's name!" on the first staff. The piano accompaniment continues with its complex texture. In measure 8, the piano part introduces a triplet of eighth notes in the right hand, marked with a '3' and a slur.

*Furioso**ff*

Measures 9-12 of the musical score. The voice part remains empty. The piano part continues with its complex texture, featuring multiple triplet markings (indicated by '3' and slurs) in both the right and left hands, creating a sense of intense, driving motion.

dim. *ritard.* *espress.*

Andante maestoso.

There stands in ru - ined grand -
 There stands in ru - ined grand -
 There stands in ru - ined grand -
 There stands in ru - ined grand -

Andante maestoso.

p

cresc. *ff.* *p*
 eur A riv - en Moor-ish tow'r. Swift to help and
 eur A riv - en Moor-ish tow'r. Swift to help and
 eur A riv - en Moor-ish tow'r. Swift to help and
 eur A riv - en Moor-ish tow'r. Swift to help and

cresc. *ff.* *p*

strong to save, Her - nan - dez breasts the steep, But
 strong to save, Her - nan - dez breasts the steep, But
 strong to save, Her - nan - dez breasts the steep, But
 strong to save, Her - nan - dez breasts the steep, But

cresc. *ff* *mf*

ere the rock-y height is won, There falls a
 ere the rock-y height is won, There falls a
 ere the rock-y height is won, There falls a
 ere the rock-y height is won, There falls a

cresc. *p*

numb - ing sleep; Horse and rid - er stark and
 numb - ing sleep; Horse and rid - er stark and
 numb - ing sleep;
 numb - ing sleep;

p

still,
still,

pp
Where shad - ows ga - ther
pp
Where shad - ows ga - ther

deep.
deep.

p
All things change to
p
All things change to
p
All things change to
p
All things change to

gla - - - - - mour,
gla - - - - - mour,
gla - - - - - mour,
gla - - - - - mour,

cresc.
Glow to
cresc.
Glow to
cresc.
Glow to
cresc.
Glow to

col - ors fair, *rit.*

col - ors fair, *rit.*

col - ors fair, *rit.*

col - ors fair, *rit.*

rit.

meno mosso

p Sound of lute and cit - - - tern Charm - ing all *cresc.*

meno mosso

p Sound of lute and cit - - - tern Charm - ing all *cresc.*

meno mosso

p Sound of lute and cit - - - tern Charm - ing all *cresc.*

meno mosso

p Sound of lute and cit - - - tern Charm - ing all *cresc.*

meno mosso

p *cresc.*

the air.

the air.

the air.

the air.

p

8

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, each with the lyrics "the air." The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. A piano dynamic marking (*p*) is present in the right hand of the piano part.

8

pp *accel.*

This system contains four vocal staves and a piano accompaniment. The vocal parts are mostly silent, indicated by horizontal lines. The piano accompaniment continues with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. A piano dynamic marking (*pp*) and an acceleration marking (*accel.*) are present in the right hand of the piano part.

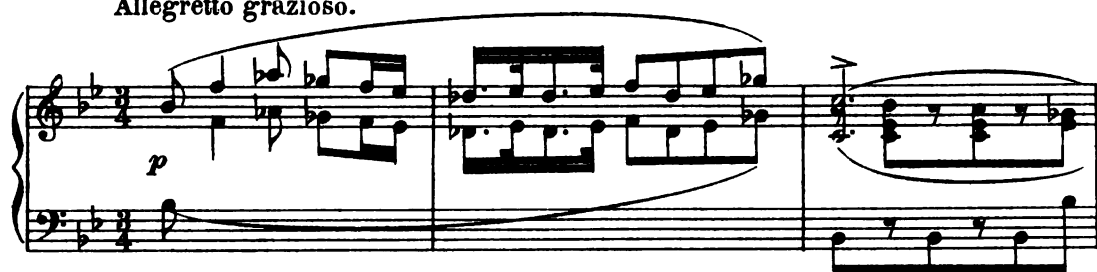
poco a poco rit.

dimin.

This system contains a piano accompaniment. The right hand features a complex, flowing melody, and the left hand features a more rhythmic bass line. A "poco a poco rit." (poco a poco ritardando) marking is present in the left hand, and a "dimin." (diminuendo) marking is present in the right hand.

Part II.

Allegretto grazioso.



SOPRANO I.
Gen - tly come, Soft - ly, soft - ly sing - ing, Muf - fled drum,

SOPRANO II.
Gen - tly come, Soft - ly, soft - ly sing - ing, Muf - fled drum,

ALTO I.
Gen - tly come, Soft - ly, soft - ly sing - ing, Muf - fled drum,

ALTO II.
Gen - tly come, Soft - ly, soft - ly sing - ing, Muf - fled drum,

The vocal parts are arranged in four staves, each with a piano (*p*) dynamic marking. The lyrics are identical for all parts. Below the vocal staves is a final system of piano accompaniment, consisting of two staves with sustained chords and a few moving lines.

mf

Ank-let gen-tly ring-ing, Bring-ing frost-y sher-bets,

Ank-let gen-tly ring-ing, Bring-ing frost-y sher-bets,

Ank-let gen-tly ring-ing,

Ank-let gen-tly ring-ing,

mf

mf

Royal silken car-pets Loomed in days of

Royal silken car-pets Loomed in days of

Hoo-kahs wrought of gold, Royal silken car-pets Loomed in days of

Hoo-kahs wrought of gold, Royal silken car-pets Loomed in days of

mf

old.

old.

old.

old.

old.

dim.

p Soft-ly call Fa - ti - ma from her tow'r, *pp* Bright-ly comes
p Soft-ly call Fa - ti - ma from her tow'r, *pp* Bright-ly comes

p *pp*

The rare and ma-gic hour, Swift-ly comes The rare
 The rare and ma-gic hour, Swift-ly comes The rare
 Swift-ly comes the
 Swift-ly comes the

p

Hernandez. *mf con entusiasmo*
 Lo, 'tis a dream, A
 rit. and ma - gic hour.
 rit. and ma - gic hour.
 rit. ma - gic hour.
 rit. ma - gic hour.

p *mf* *blac.*

vi - sion of de - light, Born of the storm and night. oh spa - cious halls and

cresc.

great, oh, pave - ments tes - se - late!

dim.

dim.

pp

dim.

What mu - sic greets mine

poco meno

p

ears, Of oth - er lands and years? What waves of joy - ance roll A -

bout my drows - y soul? My Lord shall

Fatima.

pp *misterioso*

pp *misterioso*

wake. With sweet - est mu - sic rouse him.

SOPRANO I. *Più mosso.* *mp*

SOPRANO II. *mp* Let call the dancing girls,

ALTO I. Let call the dancing girls, *mp*

ALTO II. Let call the dancing *mp*

Più mosso. Let call the dancing

And bind their flowing curls. Their eyes are black and

And bind their flowing curls. Their eyes are black and

girls, And bind their flowing curls.

girls, And bind their flowing curls.

bold, Their tinkling bells are gold.

bold, Their tinkling bells are gold.

Their eyes are black and bold, Their tinkling bells are

Their eyes are black and bold, Their tinkling bells are

Now let them weave their wiles Bid in-cense and per -

To lure the Sol-dan's smiles;

gold. To lure the Sol-dan's smiles;

gold. To lure the Sol-dan's smiles;

fume Let sil-ver lamps be bright, For

Burn in each carv-en room; Let lamps be bright, For

Burn in each carv-en room; Let lamps be bright, For

Burn in each carv-en room; Let lamps be bright, For

cresc. *f*

joy shall reign to - night, for joy shall reign,

joy shall reign to - night, for joy shall reign,

joy shall reign to - night, for joy shall reign to - night,

joy shall reign to - night, for joy shall reign to - night,

cresc. *f*

cresc. *mf* *cresc.* *f*

for joy shall reign to -

cresc. for joy shall reign to -

cresc. for joy shall reign, shall reign to -

for joy shall reign to -

(unaccomp.) *cresc.* *f*

night!

night!

night!

night!

ritard.

Allegro brioso.

Fatima.

Lord of my heart, Love comes as wild winds

blow - ing, We know not whence nor why,

cresc.
But hear its stir - ring cry, And mar - vel at its

go - - - ing Lord of my heart!

SOPRANO I.

Love comes as breath of maid - en O'er al - mond - blos - soms white,

SOPR. II.

Love comes as breath of maid - en O'er al - mond - blos - soms white,

ALTO I.

Love comes as breath of maid - en O'er al - mond - blos - soms white,

ALTO II.

Love comes as breath of maid - en O'er al - mond - blos - soms white,



cresc.
Sweet with the dawn - ing light, With heav - en's per - fume lad - en.
cresc.
Sweet with the dawn - ing light, With heav - en's per - fume lad - en.
cresc.
Sweet with the dawn - ing light, With heav - en's per - fume lad - en.
cresc.
Sweet with the dawn - ing light, With heav - en's per - fume lad - en.

pp
Lord of my heart. Love comes as sim - oon blow - ing, and
pp
Lord of my heart. Love comes as sim - oon blow - ing, and
pp
Lord of my heart. Love comes as sim - oon blow - ing, and
pp
Lord of my heart. Love comes as sim - oon blow - ing, and

from it no man learns, Save that it blinds and

from it no man learns, Save that it blinds and

from it no man learns, Save that it blinds and

from it no man learns, Save that it blinds and

burns: Praise Al-lah for its

burns: Semi-Chorus. *cresc.* *ff*

burns, and burns: Praise Al-lah *cresc.* *ff*

burns, and burns: Praise Al-lah *cresc.* *ff*

burns, and burns: Praise Al-lah *cresc.* *ff*

go - - ing, Lord of my heart!

for - its go - - ing, Lord of my heart!

for - its go - - ing, Lord of my heart!

for - its go - - ing, Lord of my heart!

Moderato.

Fatima.

Hernandez.

Moderato.

A - bout my -

A - bout my - soul Rose

mf *p* *simile*

soul Rose va - pors roll, My heart is -

va - pors roll, My heart is - bound In

bound In cords of sound, In bands of -

cords of sound, In bands of gold My

gold. Oh dream of bliss! Oh

will they hold. Oh dream of -

breath - less_ kiss!_ There is no
 bliss! Oh breath - less kiss! There is no oth - er

mf animato

animato

oth - er life than this!
 life than this! My soul is - thine, Bride of

cresc.

cresc.

cresc.

cresc.

There_ is no oth - er life than this!
 Dreams! There_ is no life than

cresc.

cresc.

cresc.

cresc.

Ah!
 this!

f

ff

Hernandez.

My soul is thine, Oh

pp

dim. *pp*

Bride of Dreams, — Fa - ti - ma!

rit.

Andante espressivo.

O Sun, — with-hold thy splen-dor, — Thy gold - en, ro-seate

pp

O Sun, — with-hold thy splen-dor, — Thy gold - en, ro-seate

pp

O Sun, — with-hold thy splen-dor, — Thy gold - en, ro-seate

pp

O Sun, — with-hold thy splen-dor, — Thy gold - en, ro-seate

pp

Andante espressivo.

(unaccomp.)

pp

bars; Hold close Night's veil of pur-ple, Oh wise and mys-tic

bars; Hold close Night's veil of pur-ple, Oh wise and mys-tic

bars; Hold close Night's veil of pur-ple, Oh wise and mys-tic

bars; Hold close Night's veil of pur-ple, Oh wise and mys-tic

stars, O wise and mys-tic stars!

stars, O wise and mys-tic stars!

stars, O wise and mys-tic stars!

stars, O wise and mys-tic stars!

p *mf* *a tempo*

dim. e rit. *p* *pp*

End of Part II.

Largamente e pesante.

Largamente e pesante. (♩ = ♩; beat six ♩)

From the magic sleep Her - nan-dez slow-ly

From the magic sleep Her - nan-dez slow-ly

From the magic sleep Her - nan-dez slow-ly

From the magic sleep Her - nan-dez slow-ly

(unaccomp.)

wak - ens;

'Mid the cries of vendors, Laughing sab-bath spenders,

wak - ens;

'Mid the cries of vendors, Laughing sab-bath spenders,

wak - ens;

'Mid the cries of vendors, Laughing sab-bath spenders,

wak - ens;

'Mid the cries of vendors, Laughing sab-bath spenders,

p
Slow his eyes un-close, That now must see and weep.

p
Slow his eyes un-close, That now must see and weep.

p
Slow his eyes un-close, That now must see and weep.

p
Slow his eyes un-close, That now must see and weep.

p (unaccomp.) *ritard.*

Allegretto. *p*
The cit - y's mar - ket - place, — The feast - day of Ma -

p
The cit - y's mar - ket - place, — The feast - day of Ma -

p
The cit - y's mar - ket - place, — The feast - day of Ma -

Allegretto. *p*
The cit - y's mar - ket - place, — The feast - day of Ma -

do - na, Yet all the folk is strange, And all has suf - fer'd change.

do - na, Yet all the folk is strange, And all has suf - fer'd change.

do - na, Yet all the folk is strange, And all has suf - fer'd change.

do - na, Yet all the folk is strange, And all has suf - fer'd change.

Sor-row and age have pass'd O'er each fa-mil-iar

Sor-row and age have pass'd, have pass'd O'er each fa-mil-iar

Sor-row and age have pass'd, have pass'd O'er each fa-mil-iar

Sor-row and age have pass'd, have pass'd O'er each fa-mil-iar

Piu mosso.

face. *f animato* He cries, "I am Her-nan-dez,"

face. *f animato* He cries, "I am Her-nan-dez,"

face. *f animato* He cries, "I am Her-nan-dez,"

face. *f animato* He cries, "I am Her-nan-dez,"

p piu mosso

Him that ye loved of yore!" They laugh, "He died, Her-nan-dez, These

Him that ye loved of yore!" They laugh, "He died, Her-nan-dez, These

Him that ye loved of yore!" They laugh, "He died, Her-nan-dez, These

Him that ye loved of yore!" They laugh, "He died, Her-nan-dez, These

Solo.

twen - ty years or more! — Dead is the brave Her - nan - dez, —

twen - ty years or more! —

twen - ty years or more! —

two - ty years or more! —

Solo.

Gra-

na - da's ma - ta - dor,

Chorus.

Allegretto. *p*

And his fair bride, Con-

And his fair bride, Con-

And his fair bride, Con-

And his fair bride, Con-

Allegretto. *p*

ritard.

chi - ta, Hath pass'd the con - vent - door, And his fair bride, Con - chi - ta,
 chi - ta, Hath pass'd the con - vent - door, And his fair bride, Con - chi - ta,
 chi - ta, Hath pass'd the con - vent - door, And his fair bride, Con - chi - ta,
 chi - ta, Hath pass'd the con - vent - door, And his fair bride, Con - chi - ta,

Know-eth the world no more, knoweth the world no
 Know-eth the world no more, no more, knoweth the world no
 Know-eth the world no more, no more, knoweth the world no
 Know-eth the world no more, no more, knoweth the world no

Molto lento ed elevato.

more!"
 more!"
 more!"
 more!"

Molto lento ed elevato.

Bells.

Wide swing the great church por - tals, _____

Wide swing the great church por - tals, _____

Wide swing the great church por - tals, _____

Wide swing the great church por - tals, _____

Forth come the gray-clad nuns: _____

Forth come the gray-clad nuns: _____

Forth come the gray-clad nuns: _____

Forth come the gray-clad nuns: _____

p Soft chant-ing comes Con-chi - ta Among the ho - ly ones. _____

p Soft chant-ing comes Con-chi - ta Among the ho - ly ones. _____

p Soft comes Con - chi - ta. _____

p Soft comes Con - chi - ta. _____

Chorus of Nuns.

p San - cta Ma - ri - a! San - cta Ma - ri - a! San - cta Ma - ri - a!
cresc.
p San - cta Ma - ri - a! San - cta Ma - ri - a! San - cta Ma - ri - a!
cresc.
p San - cta Ma - ri - a! San - cta Ma - ri - a! San - cta Ma - ri - a!
cresc.
p San - cta Ma - ri - a! San - cta Ma - ri - a! San - cta Ma - ri - a!
cresc.

P(unaccomp.)

f O - ra pro no - bis, no - bis pec - ca - to - ri - bus
f O - ra pro no - bis, no - bis pec - ca - to - ri - bus
f O - ra pro no - bis, no - bis pec - ca - to - ri - bus
f O - ra pro no - bis, no - bis pec - ca - to - ri - bus

p

nunc et in ho - ra mor - tis.
 nunc et in ho - ra mor - tis.
 nunc et in ho - ra mor - tis.
 nunc et in ho - ra mor - tis.

mf con passione

For - give, for - give, my love! A sin - ner calls to thee!

mf

dim.

That we may hope to meet in -

ALTO I.

pp

In ho - ra mor - tis, o - ra pro no - bis.

ALTO II.

pp

In ho - ra mor - tis, o - ra pro no - bis.

p

pp

p

heav'n!

Chorus of Nuns.

Sancta Ma - ri -

Sancta Ma - ri -

Sancta Ma - ri -

Sancta Ma - ri -

f (unaccomp.)

mf a! In ho - ra mor - tis nos - træ, a - ve!

mf a! In ho - ra mor - tis nos - træ, a - ve!

mf a! In ho - ra mor - tis nos - træ, a - ve!

mf a! In ho - ra mor - tis nos - træ, a - ve!

mf

Hernandez.

pp Con-chi - ta! pray for me!_____

ff

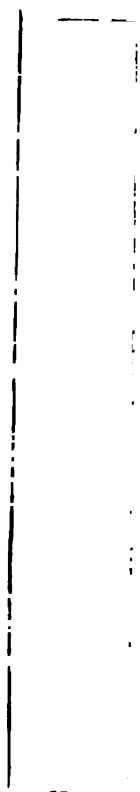
p ALTO I. *pp* O - ra pro no - bis, o - ra pro no - bis!

p ALTO II. *pp* O - ra pro no - bis, o - ra pro no - bis!

p *pp*

mf *p* *pp*

perdendosi



Music 000 .13 .015
A legend of Canada cantata for f
Loeb Music Library AKS8345



3 2044 040 514 226

